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as violets, looking without consciousness of what they are looking at; at the slightest emotion the blood diffusing itself over the cheeks, the neck, even down to the shoulders, in purple-tinted waves; you see emotions flitting on these transparent flashes like the varying tints that play upon their meadows: and this virgin purity is so genuine that you feel an impulse to lower your eyes in respect. And yet, all natural and artless as they are, they are not languid and listless; they enjoy and can bear active service like their brothers; with their hair floating in the wind, they are to be seen, when only six years old, galloping on horseback, and taking long walks. In this country a life of action fortifies the phlegmatic temperament, and the heart becomes more simple while the body is becoming more sound."

A letter from Rome, May 5, speaks of the works in Miss Hosmer's studio as follows:

"Benton and Beatrice Cenci in plaster; a pair of busts in marble, Hero and Daphne; the young Augustus, for sale, price 75 scudi (about \$75); the design of a fountain for a lady (Marian Alford of England), now nearly finished; a Siren playing to three listening figures riding on dolphins, price 600 guineas; a faun and satyr in marble; and a pretty little Puck, a child with a tortoise in one hand, a lizard in the other, seated on a toad stool, two or three other toad stools growing round; also, a lovely medallion of Night and Morning to be executed in bronze,—Morning with a torch and roses, Evening with poppies in her hand, morning and evening stars, a lark and bat, make up the composition."

"To-day I went to the studio of Miss Lewis, the colored artist. She has two lovely groups from Hiawatha, the Old Arrow Maker and his daughter, where they see Hiawatha coming, and Hiawatha and Minnehaha going through the forest to find a new home; also a statue of the Freed Woman and her Child, trampling a broken chain under foot, ordered by several Boston gentlemen. She is a nice little lady. She was modeling a bust of Dio Lewis, and a medallion of the little son of a Boston gentleman, from a photograph,—very pretty."

M. Thiers, who now once more is the leading orator of France, is sixty-nine years of age, and like his friend and college companion, M. Mignet, with whom he first came up to Paris in 1820, was born in Providence of obscure parents. After beginning life as a lawyer, he became a writer in the *Constitutionnel*, and there is still extant of him the *Salon* of 1822, being a series of criticisms on the pictures exhibited that year. He soon, however, turned to history, in which he is best known to us by his "History of the Consulate and the Empire," a work which brought him 500,000 francs from his publisher. As an orator M. Thiers is very singular. His voice is weak, and first almost difficult to hear distinctly, but as he warms up with his discourse the defect is forgotten in the flood of his lucid eloquence and varied imagery. Indeed, it may be said of all his varied productions, written or spoken, that lucidity and clearness of ideas and expressions is their prevailing characteristic, and the chief difficulty in reading his historical statements, as well as in listening to his oratorical displays, is to believe that there can be any other way of viewing the former, or of replying to his arguments, than the way he has chosen to present them to his readers or listeners.

THE American Dramatic Fund Association report last year's:

Total expenditures.....	\$5,813
Trustee.....	28
Balance from last year.....	1,069
Cash in bank and in hand to balance....	6,734
Trial balance, 1865.....	107,111
Cash assets, 1865.....	41,578

Members ruled out during the year for non-

payment of dues, 18; members who have died during the year, 5; decrease of members, 23; number of claimants for the year, 55; number of members, 220.

FOREIGN ART NOTES.

M de Flotow, the composer of "Marta," is in Paris, expecting to remain several months. He comes to superintend his new opera comique.

Mr. Tarvis, a well known Boston author and amateur of art, who was said some years since to possess an extraordinary collection of paintings, has gotten into trouble. He gave M. Moreau, a Parisian picture dealer, \$6,000 for three pictures, by Leonardo da Vinci, Luini, and Giorgione, which turn out to be pictures by heaven knows whom—certainly not by the three aforesaid artists. He brought suit to recover his \$6,000, but the court held that attributing a picture to an artist does not suppose the work original, and so it sent poor Mr. Tarvis to meditate on Franklin's story—paying too dear for one's whistle.

The vaudeville expects to continue playing "La Famille Benoit" until the 1st of August! It has already been played one hundred and fifty times. The contract with M. Victorien Sardou obliges the manager to play the piece so long as \$600 are taken in nightly.

Mons. Victor Hasse, the composer, has been appointed Professor of Musical Composition in the Conservatory.

There is to be an exhibition of the portraits of all eminent Frenchmen who have ever lived; it will be open during the great exhibition.

A Paris editor says, "I was talking t'other day with Dumas the younger, and everybody knows talking with him is hearing twenty charming mots every fifteen minutes. Of course we talked about Armand Duratin. Dumas said: 'He is an excellent fellow. He himself does not know how he wrote his famous preface. He confesses its success intoxicated him. I worked five whole days on his "Heloise Parquet." I re-wrote the whole piece; and to prevent anybody's suspecting it was not by him, I sent him the whole to recopy, and I must do him the justice to say that he recopied it without leaving out a comma!'"

A recent letter from Rome gives the following account of the artists of the Sixtine Chapel: The Pope's singers numbers thirty two in all, but all of them are rarely united together. The bass singers are poor. They do not give the full value to the grave notes which Palestrina and his contemporaries wrote for the Flemish singers, who in those days were very numerous in the chapels of Italy. The tenors are better, but they make the mistake of singing too thin. The voice of the falsettos is often too sharp for the ear; the singers emit it badly. Almost all the Pope's sopranos owe the clearness and feminine character of their voice to an accident which I may be excused from explaining. One of these singers is very anxious to be distinguished from his comrades, at least in some particulars. He is fond of singing in drawing-rooms. Ladies have a passionate fondness for his sweet voice. He is a young tenorino, named Davis, who, by dint of practising, has succeeded in forming, or rather in remaining beyond the period of puberty, a beautiful soprano voice with a falsetto register, and some breast notes superadded. The change from one register to another is sensible, but he sings with taste, and, if need be, transfers to church the effects of the opera. He is only second soloist in the Sixtine Chapel. The first soloist is an artificial soprano named Mustapha. He is a Turk by birth, and so is his brother, the bass singer, who would wear the most beautiful beard of Rome, if custom allowed this ornament to pontifical singers. Mustapha, soprano is a tall fellow of thirty-eight, who is anything but melancholic. His limpid and well-toned voice begins to show signs of fatigue;

nevertheless he sang Allegri's Miserere like an angel. He is an excellent musician, and recently composed a Miserere which had the honor of being played on Good Friday in the Sixtine Chapel.

They played recently at Rouen a grand drama, entitled "Joan of Arc." In the second act the English tribunal, before which the Maid of Orleans was arraigned, was represented. A lady half-screamed in her husband's ear: "Oh! the monsters! Do tell me, dear, are they going to condemn her?" The husband replied, "I am unable to inform you, darling; I have never seen the piece before!" Mme. Lemonnier is dead; she was very celebrated as Mlle. Regnault of the Opera Comique. She retired years since from the theatre, and has lived in a Norman village.

An annuity of 800f. has been granted Mons. Ernest Boulanger, the composer of "Les Sabots de la Marquise," etc.

MUSICAL GOSSIP,

We learn that Mme. Zucchi and Mlle. Monrensi are engaged by Grau for his coming opera season. Both are now in Europe, but will return here early this Fall.

Marti, the rich fishmonger at Havana, who, by exclusive right to supply pectorals for that city, amassed two millions or more, and erected a grand opera house there, died recently, and his sons carry on the fish and opera business in his stead. Marti introduced to Havana and the United States many great operatic artists from the commencement of his operations in 1846 down to a few years since, when he relinquished management, and leased El Tacon, under certain restrictions, to enterprising managers. His first venture in operatic importation was in many respects fortunate, and especially so in bringing to America that remarkable singer, Fortunata Tedesco, who set the East on fire, or rather Boston's staid public, blazed with excitement about her, until she disgusted them with jealousy of a young contralto, Sofie Marini, who, in Pacini's "Safo," took a full share of that applause she deemed her exclusive property.

That ugly spirit, displayed publicly in Ricci's "Corrado d'Altamura," destroyed her prestige with Boston's severely critical public, who had been fascinated by her marked personal attraction, marvelous beauty of voice, and free, melodious use of its wondrous power, compass, and excellent quality of tone. There was good excuse for their frenzy about Tedesco, for not only was she magnificently beautiful, but her voice had such rare wealth, and she produced it so easily that nineteen years' experience of European celebrities in this country has not furnished its equal. Better cultivation, more dramatic instinct, and purpose in delivery, greater knowledge of her art, have been repeatedly shown, but never a voice and free production of tone like hers. She yet queens it in the European lyric stage, although no longer a celebrity, or anxiously sought for by entrepreneurs, who desire a sensational, intensely dramatic *prima donna*. She was last heard of as engaged for a new opera company in Paris.

Verdi has sent two acts of "Don Carlos" to L'Academie for practice until the new Academie opens—next year perhaps.

Ambroisi Thomas's new opera, "Mignon," is finished. Its libretto is taken from Goethe's "Wilhelm Meister."

In Italy the great event has been the representation of Mercadante's opera "Virginia," at San Carlos in Italy. For sixteen years it has been unrepresented, because the Bourbons forbade its production. If the composer would have consented to save "Virginia" from death and give Appius a triumph, the objections of the Government would have been removed but he refused, and at length has enjoyed the triumph of a successful representation of the entire opera